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reading, I would interpret—"Good Porter, turn the key, approve of or assent to all other cruelties I may command, but do not be guilty of this cruellest of all cruel acts by barring the door to any living creature." 'Subscribe' should thus be addressed to the Porter by Regan, and its use with this meaning may be paralleled in *T. of S.* i, i, 81, "Sir, to your pleasure humbly I subscribe," and *T. and C.* ii, iii, 156 "Will you subscribe his thought, and say he is?" The use of 'cruels' as 'cruelties,' 'cruel acts,' though the substantive use of the word is not found elsewhere in Shakspeare, may be justified on the analogy of 'sours' in *Lucrece*, l. 867:

The sweets we wish for turn to loathed sour.

This interpretation gives a greater intensity to Gloucester's speech than any of the others I have seen. Regan in barring the door to wolves on such a night would have been guilty of extreme cruelty; how inconceivably greater is her cruelty when she treated her father so. The objection that Gloucester would not likely put into Regan's mouth words authorizing "all other cruelties" may be met by the consideration that his mind is so fixed on the awful cruelty she has shown her father that he is willing to consent to all other cruelties rather than allow this one to be perpetrated.

JAMES W. TUPPER.

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ON THE PRONUNCIATION OF THE GERMAN *ch*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—Many English-speaking students of German find the greatest difficulty in pronouncing *ch*, and not a few seem to be utterly unable to do so.

It is commonly supposed that the sound of this *ch* has no equivalent in English. Now is this a fact? What is *ch*? The answer is: An aspirated iotization. Have we no aspirated iotization in English? If not, how do we pronounce *Hugh*, *hew*, *here*, *hear*, *humane*? Can we not express by means of English characters *Koerbchen* and *Maedchen* thus: *Curbhyen* and *Madehyen*?

Can we not express in German characters *Hugh* or *hew*, *here* or *hear*, *hewn*, *humane* by: *Chuh*, *chehr*, *chuhn*, *chuhmehn*?

It is possible, nay probable, that most teachers of German are not sufficiently familiar with English to be aware of the existence of sounds in that language which could be used with advantage to illustrate the sound of the German *ch*.

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SPANISH LITERATURE.¹

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—With this little prose drama the American student is introduced to that writer whom Mr. James Fitzmaurice-Kelly chooses to call "delightfully middle-class." A brief introduction, mentioning the leading events of Echegaray's life, and giving a chronological list of his works, is followed by well-chosen and adequate notes. The whole book, typographically excellent, forms a welcome addition to the rapidly increasing number of carefully-edited Spanish texts.

I note the following misprints: *la* for *ya*, p. 22, l. 11; *ne* for *no*, p. 44, l. 1; *sabeza* for *cabeza*, p. 45, l. 3; *aceptastes* for *aceptaste*, p. 101, l. 27; also omission of the accent in: *lágrima*, p. 10, l. 13; *mío*, p. 11, l. 25; *está*, p. 63, l. 6; *energía*, p. 85, l. 9; *Inés*, p. 86, l. 26. A uniformity of spelling is also desirable in such words as *bohordilla*, p. 14, l. 19, and *buhardilla*, p. 60, l. 7; *oscuro*, p. 23, italics, l. 5; and *oscuridad*, p. 55, l. 12.

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THE ETYMOLOGY OF *Big-bug*.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—The second element of the American slang word *big-bug* meaning an aristocrat, a swell¹ is in the *New English Dictionary* re-

¹ *Ó Locura ó Santidad*, por José Echegaray, with introductions and notes, by J. Geddes, Jr., Ph. D., and Freeman M. Josselyn, Jr., Docteur de l'Université de Paris, Boston: D. C. Heath & Co., 1901. 16mo, pp. ix, 115.

ferred, though hesitatingly, to the English word *bug*, 'a ghost, a hobgoblin' (cf. bugbear) from Welsh *bug*, same meaning. It is then identical with the word *bug*, 'insect,' which is only a later and at present the only common meaning of the word. This explanation is also suggested in Barrere and Leland's *Dictionary of Slang* (London, 1897) in support of which conjecture an anecdote is quoted. This anecdote is, however, admittedly, of recent origin and has undoubtedly been manufactured by some one for the purpose of explaining a popular phrase. In Aasen's *Norsk Ordbog* is given the word *bugge* 'a rich and influential man (en mægtig mand).' Ross, *Norsk Ordbog, Tillæg til Aasen*, gives the noun *bugge* and also the adjective *bugga*, 'rich, prominent.' The use of the Norse *bugge* agrees perfectly well with that of the English word and is undoubtedly the source of the latter. It can have nothing to do with *bug*, 'insect' from Welsh *bwg*. The English dialect word *bug*, 'proud, conceited' probably comes from Norse *bugga*, 'rich, prominent.' Is the adjective *big* the same as dialectal *bug* and hence a variant that prevailed in the literary language?

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LEWIS AND ZSCHOKKE.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—In reading "Monk" Lewis' *Bravo of Venice* the other day I found it to be an adaptation of Zschokke's robber-drama, *Abellino*. It did not occur to me but that this was commonly known, until I saw that Mr. Henry Morley evidently considered it a work of Lewis' own.—"Lewis professed to have translated this romance out of the German," he says (Intro. to Reprint in Cassell's Nat. Libr. 1895), "very much, I believe, as Horace Walpole professed to have taken *The Castle of Otranto* from an old Italian manuscript." The *Dictionary of National Biography* fails to mention Zschokke as Lewis' source, likewise Mr. Beers (*Engl. Romanticism*, 18. cty., p. 409, note), although the latter has just mentioned Schiller's *Kabale und Liebe* as the source of Lewis' *Minister*, and Kotzebue's *Spaniards in Peru* as that of *Rolla*. The fact is then evidently worth noting.

Abellino the play led as charmed a life as Abellino the play-hero: it simply could not die. Told as a story one evening in a gay company of Frankfort friends, when the turn had come to Zschokke, it was written down at their request in dramatic form. This done, to the present surprise, and future disgust, of its author, the play conquered the German stage, and came to later presentation in Italy, Spain and France. After some thirty years of this, Zschokke could endure no longer, but rewrote it, and in this later version it was taken up in his collected writings (Aarau, 11th edit., 1874). Abellino's great cultural importance is, of course, that it united with Schiller's *Robbers* to form the beginning of the Robber-Novel in Germany, of which immortal species Vulpius' *Rinaldo Rinaldini* still stands as the supreme expression.

PHILIP ALLEN.

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THE GARDENS OF ADONIS.

TO THE EDITORS OF MOD. LANG. NOTES,

SIRS:—A writer in *New Shakespearana* calls attention to an alleged discovery of a parallel allusion to Adonis's Gardens (*First Henry VI*, l. vi, 6) in the *Fairie Queene*, book iii, stanzas 34 *seq.* of canto i, and stanzas 46 *seq.* of canto vi. The statement is made that the garden is first mentioned in stanza 39 of canto vi, book iii. The inference drawn is to the effect that Shakespeare's line

"That one day bloomed and fruitful were the next,"

is a condensation of Spenser's description.

Spenser first mentions the Gardens of Adonis in the *Fairie Queene*, book 2, canto x, stanza 71. They are also referred to in *Colin Clouts Come Home Again*, l. 804, but the date of this poem, 1591, is, I believe, disputed. To call the reference to book iii a discovery overlooks the suggestive paragraphs in M. Gollancz's editions of *First Henry VI* and *Venus and Adonis*. Furthermore, the study of Adonis's Gardens in Mr. J. G. Frazer's *Golden Bough* leads one to suspect that the Shakespearean simile had a colloquial vitality quite independent of the *Fairie Queene*.

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